

Art Basel 2026
June 17-21
Hall 2.1, Booth K22

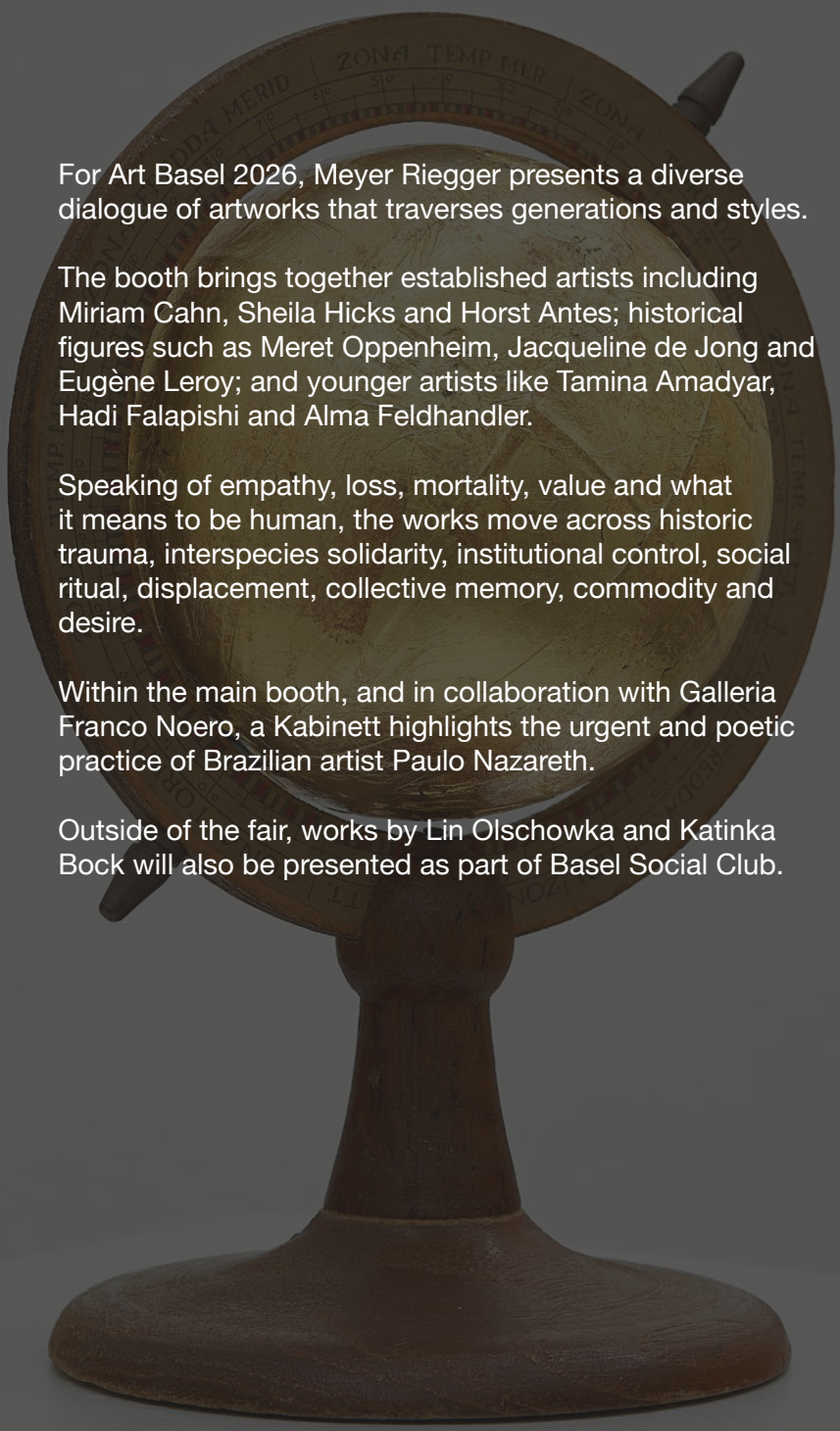


Tamina Amadyar
Horst Antes
Caroline Bachmann
Katinka Bock**
Miriam Cahn
William Copley
Peter Dreher
Hadi Falapishi
Alma Feldhandler
Sheila Hicks
Anna Lea Hucht
Jacqueline de Jong

Eva Kořátková
Jeewi Lee
Eugène Leroy
Meuser
John Miller
Jonathan Monk
Paulo Nazareth*
Meret Oppenheim
Lin Olschowka**
Lin May Saeed
Jan Zöllner

*Kabinett

**Basel Social Club

A vintage-style globe on a wooden stand. The globe is tilted and has a wooden frame. The stand is made of dark wood and has a wide, flat base. The globe's surface is light-colored and shows some wear. The frame has some text on it, including "ZONA TEMP MER" and "ZONA".

For Art Basel 2026, Meyer Riegger presents a diverse dialogue of artworks that traverses generations and styles.

The booth brings together established artists including Miriam Cahn, Sheila Hicks and Horst Antes; historical figures such as Meret Oppenheim, Jacqueline de Jong and Eugène Leroy; and younger artists like Tamina Amadyar, Hadi Falapishi and Alma Feldhandler.

Speaking of empathy, loss, mortality, value and what it means to be human, the works move across historic trauma, interspecies solidarity, institutional control, social ritual, displacement, collective memory, commodity and desire.

Within the main booth, and in collaboration with Galleria Franco Noero, a Kabinett highlights the urgent and poetic practice of Brazilian artist Paulo Nazareth.

Outside of the fair, works by Lin Olschowka and Katinka Bock will also be presented as part of Basel Social Club.

Art Basel 2026
Jacqueline de Jong

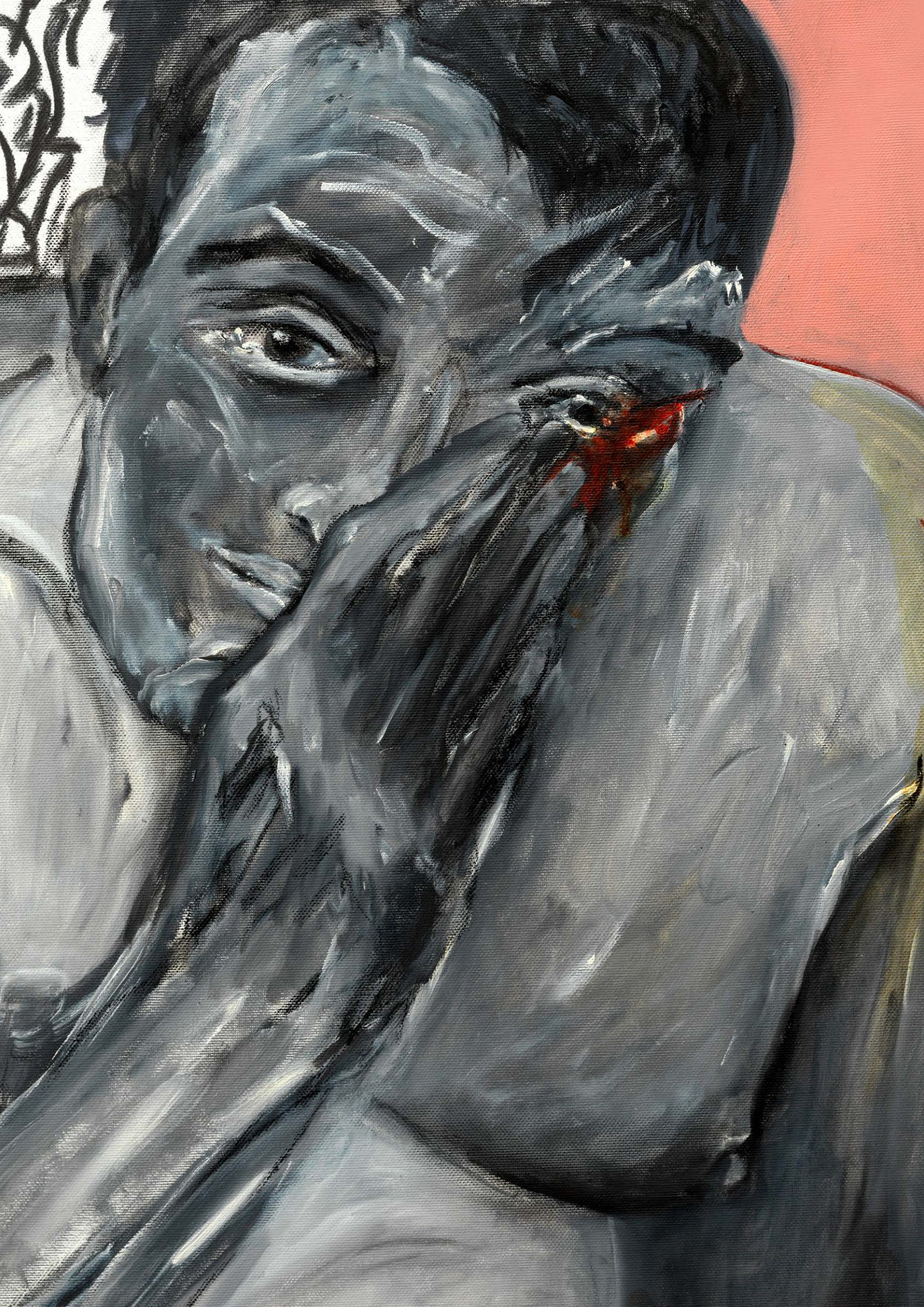


Jacqueline de Jong
Arthur Cravan "After A.C."
"During" "During", 2015
acrylic on canvas
152 x 156 cm
dejong_15_01

Jacqueline de Jong was fascinated with Arthur Cravan, the adventurous Dada precursor, poet, amateur boxer and provocateur connected to the Paris avant-garde and figures like Marcel Duchamp. Through the experimental art collective "8. Salon," Jacqueline de Jong participated in an exhibition about Cravan, creating paintings and a triptych inspired by his life and boxing career, and in particular his famous match against Jack Johnson.

€ 65,000.00 excl. VAT

Provenance
Roberto Ohrt Collection, Hamburg, DE



Art Basel 2026
Horst Antes



Horst Antes
Haus Blau, 2001
acrylic on wood
60 x 70 cm
antes_01_10

Literature

Volker Volkens, *Horst Antes, Catalogue Raisonné of Paintings*, vol. 10: 1997–2003, Künzelsau 2015, p. 185

€ 39,000.00 excl. VAT

An abstract painting featuring a dark, textured triangular shape on the left and a large, textured rectangular area on the right, both in shades of dark brown and black. The top of the image is a horizontal band of reddish-brown, textured paint. The overall texture is rough and painterly, with visible brushstrokes and variations in color intensity.

With their straightforward architectural design, Antes's houses are reminiscent of the *casa colonica* – old Italian farmhouses in a classic Romanesque style. Since the mid-1990s, Antes has lived in the small Italian valley of Sicellino, where he sees simple houses like this every day. Without windows or doors, Antes's houses seem as inaccessible as temples. There is no threshold between inside and out. Although houses are often seen as a symbol of community and warmth, Antes does not “build” his houses to provide shelter. Rather, just like the Kopffüßler, they are artistic figures, abstract symbols of themselves, monumental, timeless archetypes.

Art Basel 2026
Horst Antes



Horst Antes
Grüne Porträtfigur
(*Doppelgesicht*), 1970
acrylic on canvas
70 x 60 cm
antes_70_54

Exhibitions

Bilder 1965 – 1971, Staatliche Kunsthalle Baden-Baden, 1971; Kunsthalle Bern, 1971; Kunsthalle Bremen, 1971–72; Frankfurter Kunstverein, 1972.

Literature

Volker Volkens, *Horst Antes, Catalogue Raisonné of Paintings*, vol. 3: 1969–71, Künzelsau 2015, p. 171

Klaus Gallwitz, *Horst Antes, Paintings 1965–1971*, Baden-Baden, 1971, p. 105

€ 52,000.00 excl. VAT

Art Basel 2026
Horst Antes



The “Kopffübler” (Head-Footer), a human figure Antes conceived around 1960, was the first of his monumental, yet never rigid, archetypes: a head with arms attached, often without a torso, resting directly on legs. Art critic Donald Kuspit interprets this figure as “the absolute antithesis of the realistic and pseudo-robust Nazi body”. *Grüne Porträtfigur (Doppelgesicht)* presents Antes’s Kopffübler at full maturity. The monumental green form commands the picture plane with a single frontal eye, while the hand covers parts of the face in a gesture suspended between concealment and disclosure.

Installation view

Horst Antes, *Paintings*, The Arts Club of Chicago, Chicago, US, 1976

Art Basel 2026
Lin May Saeed



Lin May Saeed
Milo, 2023
bronze cast, lacquer
170 x 106 x 43 cm
Ed. 2/4 + 2 AP
(cast 2026)
saeed_23_01

For almost two decades, Lin May Saeed explored the relationship between humans and animals and the destruction of the natural world, beginning with the human settlement of the Neolithic period. Her sculptures, reliefs, gates and installations deal with the exploitation of animals, their liberation, the utopia of a peaceful coexistence and the self-seeking cruelty of humankind. *Milo* was among the last works she completed for her exhibition at the Georg Kolbe Museum in Berlin, which opened posthumously in 2023.

Exhibitions

The Herd at the Watering Hole, Buitenplaats Kasteel Wijlre, NL, 2025

The Snow falls Slowly in Paradise, Georg-Kolbe-Museum, Berlin, DE, 2023

€ 75,000.00 excl. VAT



Art Basel 2026
Lin May Saeed



Lin May Saeed
LPG, 2021
charcoal on paper
24 x 34 cm
28 x 38 cm, framed
saeed_21_02

€ 4,000.00 excl. VAT

Art Basel 2026
Jonathan Monk



Jonathan Monk
Salvo Trees X Struth Streets
(XL) III, 2026
inkjet print on Alu Dibond,
acrylic, framed
125 x 180 cm
monk_26_52

Jonathan Monk encountered the work of the mononymous Italian artist Salvo (1947–2015) while living in Rome and, drawn to the painter's shifting identity, began reworking his imagery around 2016 – printing reproductions of Salvo's dreamy, romanticised landscapes and selectively concealing their backgrounds with paint. Here, one of Salvo's landscapes is placed over a photograph by Thomas Struth – a juxtaposition that reinforces Monk's ongoing scrutiny of reproduction, authenticity and value. Continuing his interest in the metrics of the art market and eschewing traditional metrics of artistic value, works from this series are priced according to the number of trees present.

Art Basel 2026
Miriam Cahn



Miriam Cahn
Atme!, 2./10./16.11.2023
oil on wood
90 x 175 cm
cahn_23_38-5171

Exhibitions

Miriam Cahn, *Reading Dust*, Stedelijk Museum, Amsterdam, NL, 2024–25

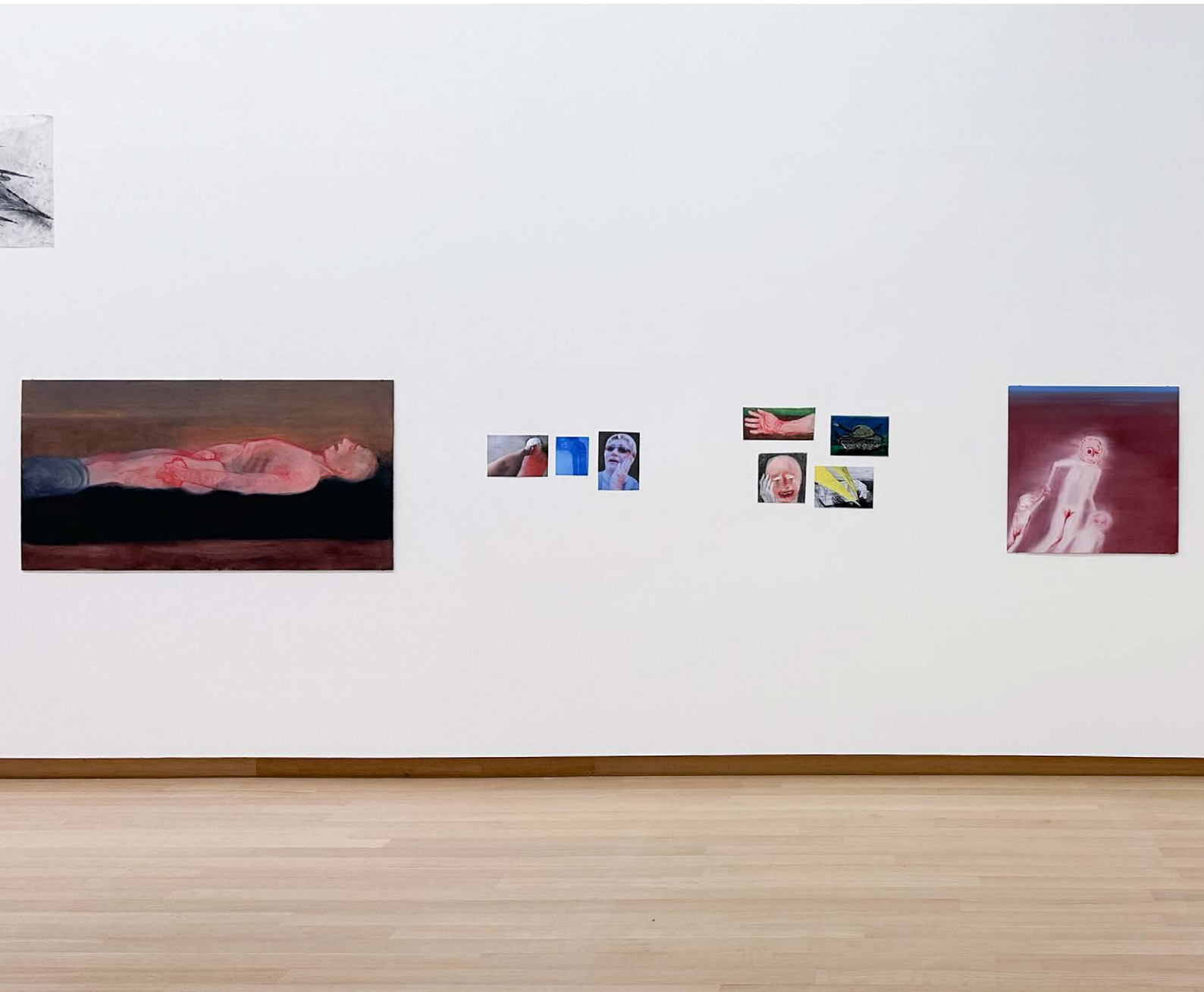
Miriam Cahn, *What looks at us*, MAAT Lisboa, PT, 2025

Literature

Miriam Cahn. *O Sue Nos Olha | What Looks at Us*, exh. cat., MAAT, Lisboa, 2025, p. 276

CHF 190,000.00 excl. VAT

Art Basel 2026
Miriam Cahn



Installation view

Miriam Cahn, *Reading Dust*, Stedelijk Museum, Amsterdam, NL, 2024–25



Hans Holbein the Younger, *The Body of the Dead Christ in the Tomb*, 1520–22
30,5 cm × 200 cm, Kunstmuseum Basel, CH

Art Basel 2026
Miriam Cahn



Miriam Cahn
o.t., 29.5.25
oil on canvas
63 x 51 cm
cahn_25_42-5318

This untitled painting forms part of a new body of work in which Miriam Cahn turns her attention to objects, everyday situations and interiors. No more brutality, at least on the surface. Instead, Cahn focuses on the domestic world and on what the artist calls “le ménage”. The things painted and drawn, like the images themselves, have to do with the body – a body that is almost invisible. Objects within reach: tools, furniture and clothing.

CHF 55,000.00 excl. VAT

Art Basel 2026
Miriam Cahn



Miriam Cahn
soldat, 12.05.1998, 1998
oil on canvas
160 x 84 cm
cahn_98_28-2185

Exhibitions

Edvard Munch, In Dialogue, Albertina Museum, Vienna, AT, 2022

Literature

Schröder, Klaus Albrecht, Dieter Buchhart and Antonia Hoerschelmann,
Edvard Munch – In Dialogue, Munich, Prestel, 2022, p. 204

CHF 290,000.00 excl. VAT

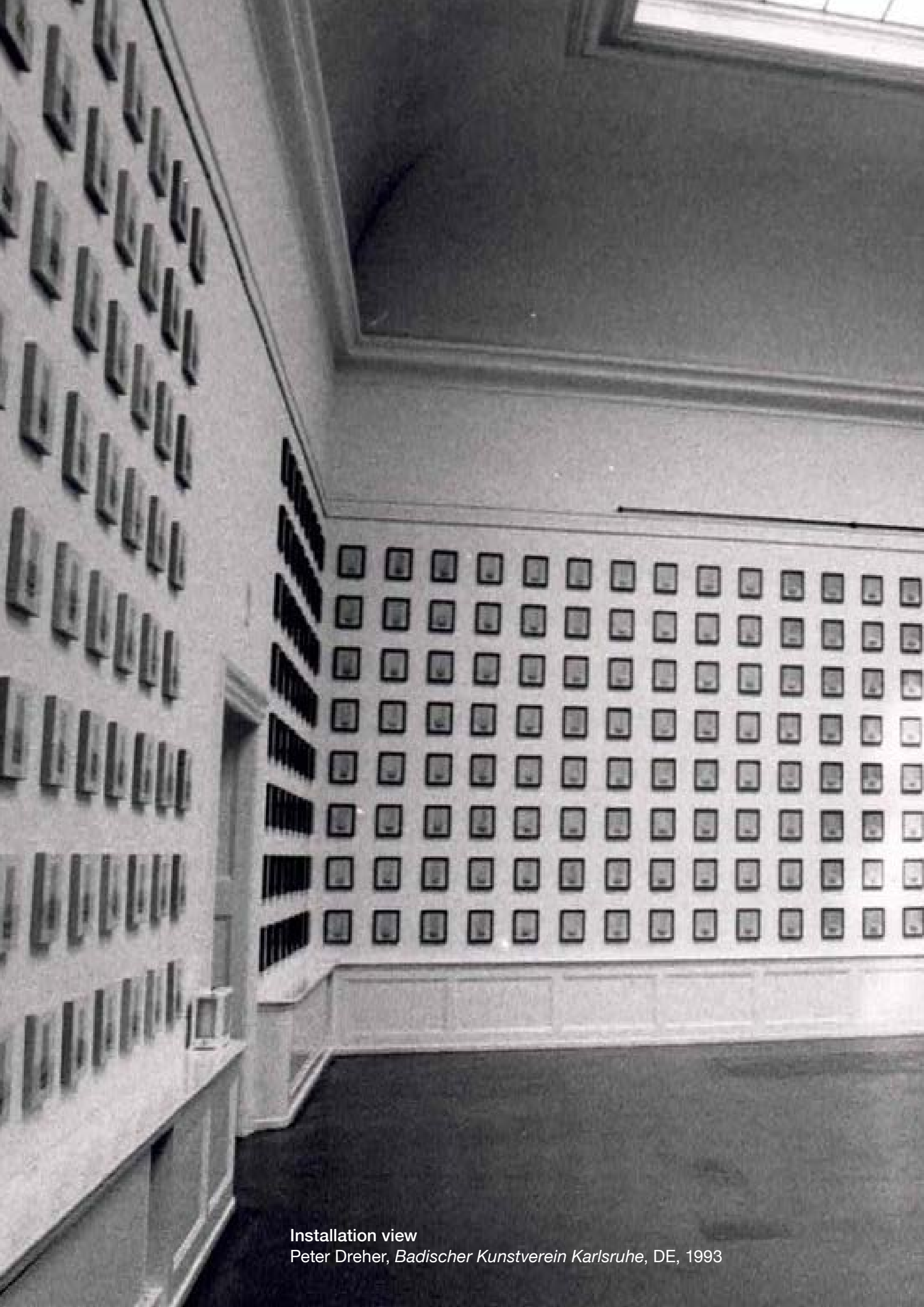
Art Basel 2026
Peter Dreher



Peter Dreher
Tag um Tag guter Tag
(*Tag*), 2151, 2008
oil on canvas
25 x 20 cm
dreher_08_08

For nearly five decades, Peter Dreher returned to the same empty glass, painting it again and again – the same object, the same format, across more than 5,000 canvases – accumulating into one of the most radical acts of sustained attention in postwar art. Writing in her text for the 2025 exhibition of Dreher’s work at Meyer Riegger, Karlsruhe, Prof. Dr. Angeli Janhsen draws on the traditions of still life and Minimal Art to argue that these are not “mere beautiful repetitions” but “highly developed tools for attention”.

€ 10,000.00 excl. VAT



Installation view

Peter Dreher, *Badischer Kunstverein Karlsruhe*, DE, 1993

Art Basel 2026
Anna Lea Hucht



Anna Lea Hucht
Untitled, 2023
ceramic
31 x 19 x 24 cm
hucht_23_14

Anna Lea Hucht's ceramic vessels follow the narrative logic of her works on paper, in which the boundaries between animate and inanimate, reality and imagination are never fixed. Their organic and abstract forms open up an emotional approach in which everything seems animated. Amorphous in form and frequently featuring oversized eyes as a metaphorical element, the vases gaze back at their viewers, collapsing the distinction between subject and object – making the viewer themselves a subject of scrutiny.

€ 10,000.00 excl. VAT

Art Basel 2026
Sheila Hicks



Sheila Hicks
Not yet titled, 2026
linen
110 x 220 cm
hicks_26_01

Sheila Hicks initially studied painting – an artistic foundation that continues to manifest in her work to this day. Her practice draws heavily on the tradition of abstract painting, and through the interlacing of variously coloured linen cords, subtle, oscillating colour effects are achieved. Unlike in painting, however, support and colour are not distinct entities but form a unified whole. This work is one of Hicks’s so-called “wrapped panels” – a geometric, fabric-wrapped wooden frame that interacts with its architectural surroundings. The colourful palette and irregular textile surface lighten the rigid geometric format, giving the work a floating appearance.

price on request



Art Basel 2026
Katinka Bock



Katinka Bock
Chicago, 2026
bronze, weathering steel
c. 200 x 30 x 30 cm
kbock_26_10

Part of a larger body of work that takes objects of industrial design as their base – sewing machines, radiators, etc. – *Chicago* explores the relationship between craftsmanship and serial production. The sculpture itself oscillates between the corn-cob-shaped architecture of Bertrand Goldberg and the cinematic cityscapes of Fritz Lang's *Metropolis*. Consisting of a bronze-cast round heater mounted on a tripod, the optical effect of the work evokes breathing or vibrating matter as the viewer moves around the sculpture. Bock's heater series draws on the fireplace as a symbol of gathering and social cohesion, shaping the way communities are formed.

€ 34,000.00 excl. VAT



Art Basel 2026
Caroline Bachmann



Caroline Bachmann
*An American Lake Soleil
levant reflets, 2026*
oil on canvas
30 x 30 cm
caba_26_24

For the creation of the series “An American Lake”, Bachmann travelled from her native Lake Geneva in Switzerland – the habitual visual source of the artist’s landscapes – to Geneva Lake in Wisconsin, USA. Once there, over the course of five days, Bachmann circumnavigated the lake, capturing, in sketches, the body of water and its surroundings from all sides and across different times of day. Sketches that were, back in the artist’s studio, slowly translated into a body of work that forms a portrait of her home’s transatlantic namesake.

CHF 16,000.00 excl. VAT

Exhibitions

Caroline Bachmann, Kunsthau Biel/Centre d’Art Bienne, CH, 2026 (upcoming)

Art Basel 2026
Eva Kořátková



Eva Kořátková

Place for speaking out (Place for making the private public), 2018

fabric, metal

200 x 240 x 140 cm

kotat_18_66

Eva Kořátková's distinctive artistic vocabulary spans poetic and unsettling forms: cages and iron structures, oversized scissors, vitrines of meticulously cut images, textiles and sewing patterns, and immersive elements that invite the body into the work. She is interested in the tension between the private and the public – dreams, creativity and imagination are set against the codes and social control of institutional structures. Her work asks which rules we adhere to and why, while pointing equally to the possibility of thinking and acting freely.

Exhibitions

Eva Kořátková, *Confessions of the Piping System*, Kunsthall Charlottenborg, DK, 2019–20

€ 42,000.00 excl. VAT



Installation view

Eva Kořátková, *Confessions of the Piping System*, Kunsthall Charlottenborg, DK, 2019–20

Art Basel 2026
Tamina Amadyar



Tamina Amadyar
ophelia, 2026
pigment and glutin on canvas
160 x 200 cm
amad_26_10

At the heart of Tamina Amadyar's practice lies an enduring fascination with colour – not just as a visual element, but as a material with history, emotion and cultural weight. *ophelia* bridges her long-standing engagement with landscape as a space of experience and her growing interest in figuration. Through its reduced shapes, the work simultaneously evokes both a landscape and a figure situated within it – two elements that cannot be clearly separated from one another.

€ 18,000.00 excl. VAT



Art Basel 2026
Eugène Leroy



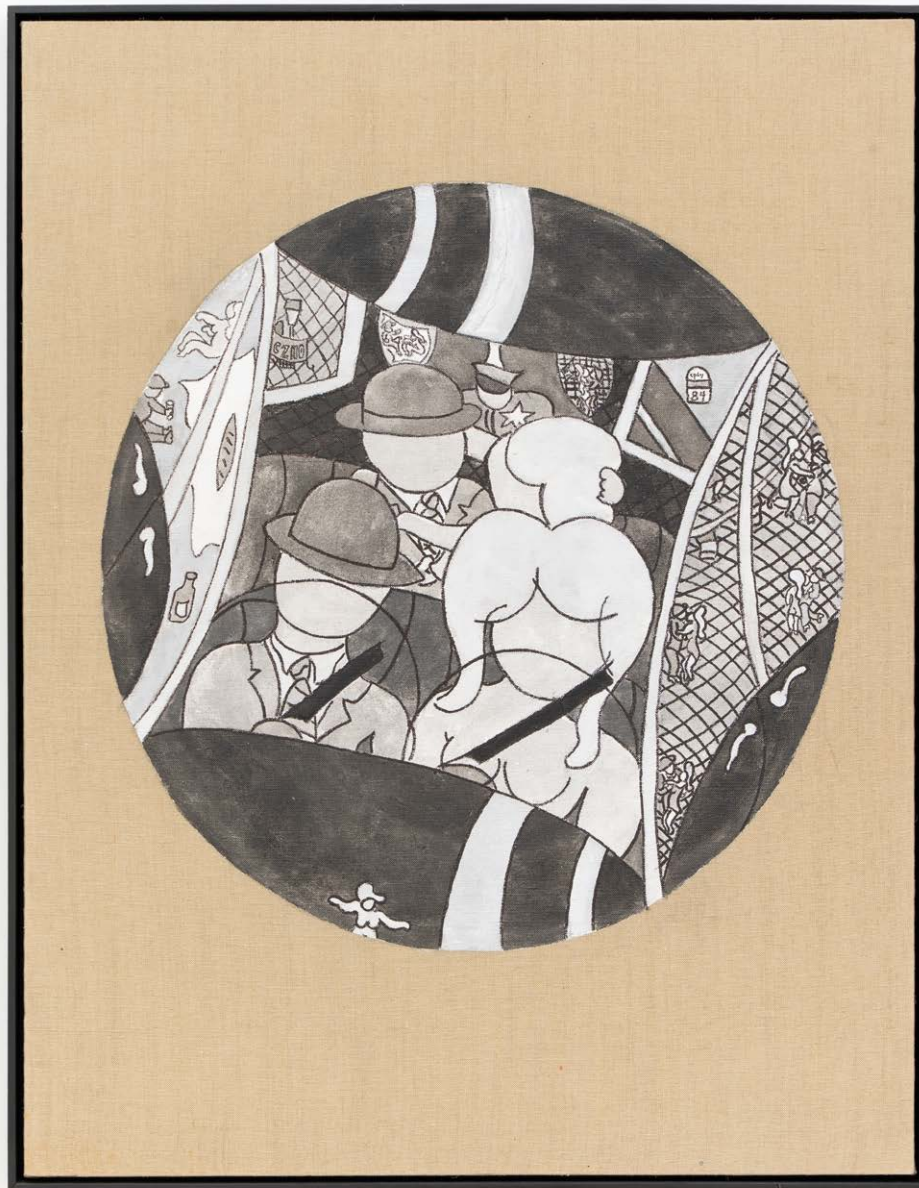
Eugène Leroy
Petit Michel, 1975
oil on canvas
92 x 65 cm
leroy_75_01

Eugène Leroy worked for decades in the provinces of northern France before his international recognition in the early 1980s. His paintings are defined by their overwhelming effect of pure colour: centimetres of impasto are built, scraped and compressed until figures, landscapes and still lifes gradually emerge from the mass. In 1979, the artist stated: "All I have ever tried to do in painting is to achieve a kind of absence, so that painting is completely itself." *Petit Michel* (1975) is among his figure paintings – a subject alongside landscape and still life that ran throughout his work.

€ 95,000.00 excl. VAT

Provenance
Collection Philippe Laloy

Art Basel 2026
William Copley



William Copley
Untitled, 1984
acrylic on canvas
144,5 x 112 cm
copley_84_02

Exhibitions

William Copley, Kestner-Gesellschaft, Hannover, DE, 1995

Literature

William Copley, exh. cat., Kestner-Gesellschaft, Hannover, 1995, p. 71

Provenance

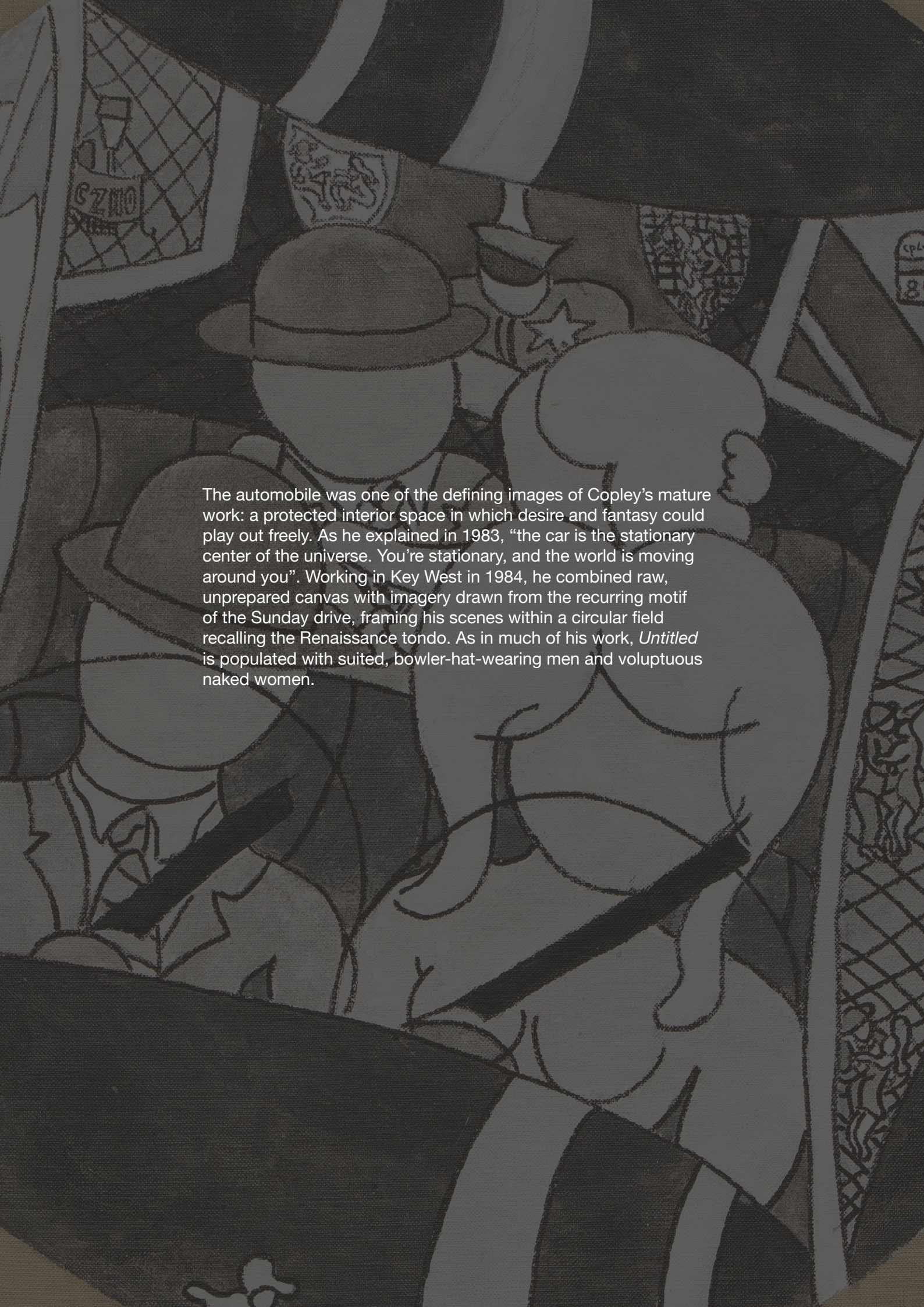
Phyllis Kind Gallery, Chicago

Galerie Fred Jahn, Munich

Private Collection, Germany

Galerie Schwarzer, Germany

price on request



The automobile was one of the defining images of Copley's mature work: a protected interior space in which desire and fantasy could play out freely. As he explained in 1983, "the car is the stationary center of the universe. You're stationary, and the world is moving around you". Working in Key West in 1984, he combined raw, unprepared canvas with imagery drawn from the recurring motif of the Sunday drive, framing his scenes within a circular field recalling the Renaissance tondo. As in much of his work, *Untitled* is populated with suited, bowler-hat-wearing men and voluptuous naked women.

Art Basel 2026
Hadi Falapishi



Hadi Falapishi

Persian Cat, 2026

oil paint, enamel, mixed media
and cardboard on wood panel
152 x 122 cm

fala_26_07

Persian Cat (2026) belongs to a new series by Hadi Falapishi in which the artist cuts, combines and paints on top of found pieces of cardboard to create relief-like paintings – works that explore transformation, contradiction and the instability of images. In the image, a cartoonish figure – wearing a bright red hat and with matching lips – kneels down to stroke a cat. In his works, Falapishi employs a seemingly humorous cast of characters – humans, cats and other animals – to enact a meditation on themes of displacement, alienation and entrapment.

\$ 34,000.00 excl. VAT



Art Basel 2026
John Miller



John Miller
Untitled, 1992
mixed media in two parts
23 x 35 x 70 cm,
15 x 22 x 32 cm
miller_92_03

In his extensive and multi-layered oeuvre, John Miller repeatedly counteracts the longings of Western consumer society. With his eclectic approach and ironic artistic strategy, he explores the autonomy of the work of art while examining the myth of artistic genius — an intelligent and humorous commentary on identity, economy and socio-political issues. Central to his practice are his brown works, in which his signature “fecal brown” gives rise to “infantile, fecal mind games with the repulsive, even the abject” (Elisa R. Linn) – reflecting Freud’s theory of sublimation of the anal drive, the notion that the urge to make art derives from the urge to model faeces.

\$ 30,000.00 excl. VAT



Art Basel 2026
John Miller



John Miller
Untitled, 1988
globe, gold leaf
14,6 x 7 x 7 cm
miller_88_10

\$ 20,000.00 excl. VAT

Art Basel 2026

Jan Zöller

**Jan Zöller***expectation on experts, 2026*

acrylic, oil and pastel on canvas

100 x 80 cm

zoeller_26_05

Jan Zöller's paintings draw on the reality experiences of everyday life – visits to pubs and exhibition openings, the sharing of a cigarette, chance encounters – rendered through a vocabulary of social codes and tokens. In his most recent work, that vocabulary is distilled into a single motif: sparklers, whether lit or unlit, smouldering or sparkling, their diagonal lines marking a reductionist shift from an earlier, far more narrative-driven painting. The act of lighting a sparkler – and of painting it – is itself a form of shared celebration.

€ 9,000.00 excl. VAT

Art Basel 2026

Jeewi Lee



Jeewi Lee

Past Tense_39, 2026

Hanji Jangpan mounted
on wood

112,4 x 125,3 cm

lee_26_04

Jeewi Lee addresses traces of daily life in her installations, images and videos. In her “Past Tense” series, Lee utilises old Hanji paper, traditionally laid as flooring in Korean houses. Handmade from the bark of the paper mulberry tree, Hanji bears traces of history, people and place – matchstick burns, tea stains or ironing marks reflect Korea’s floor-sitting culture. Underfloor heating creates further gradients, transforming these coverings into abstract landscapes and images of the past.

€ 13,500.00 excl. VAT

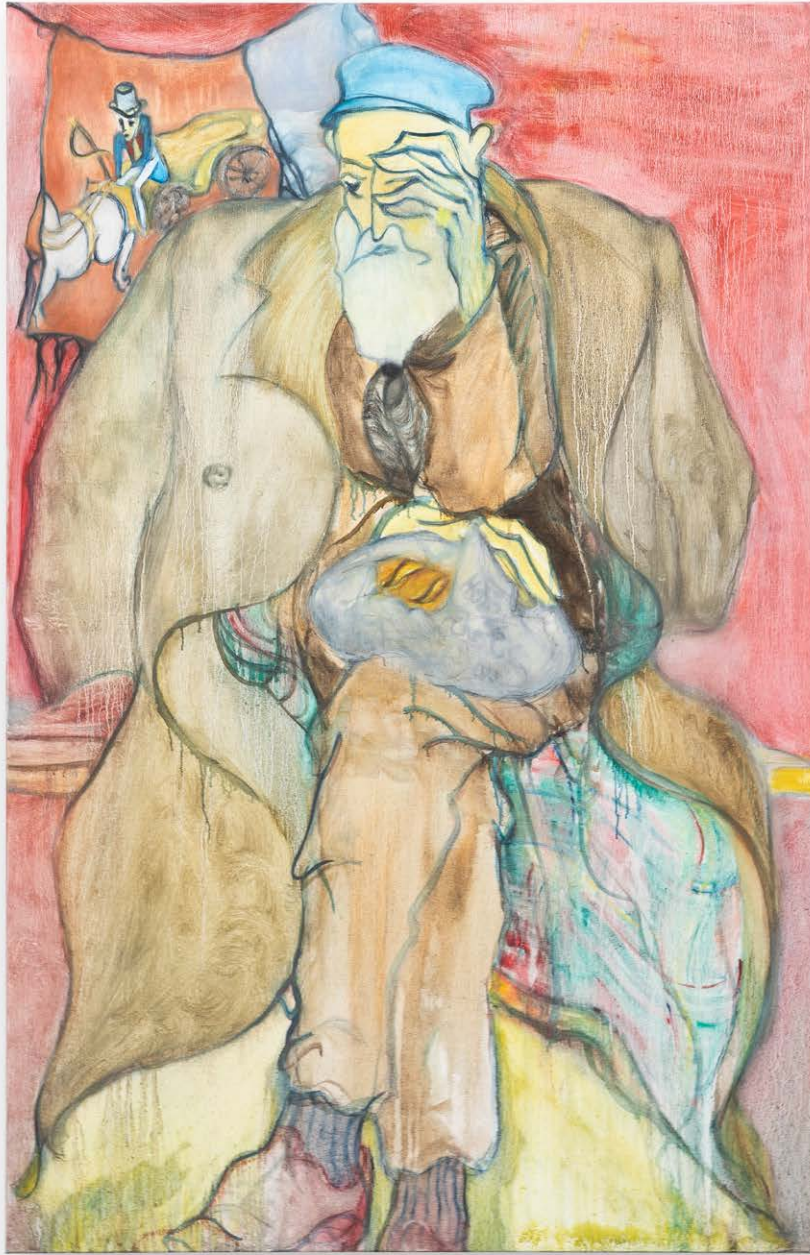
Art Basel 2026
Meuser



Meuser
Rolladendilemma, 2026
oil on steel
160 x 114 x 36 cm
meuser_26_03

Since his first scavenger hunt in a Düsseldorf scrapyard in the 1970s, Meuser has cultivated an abstract, constructivist formal language from iron and steel. With minimal intervention, he cuts, welds, folds and paints sheet metal, ventilation shafts, T-beams and wheelbarrows into sculptures. Anti-rust and oil-based paint act more like a coating – a third element on the material. Despite heaviness and sharp edges, the works appear light, curved and folded with patience. Their hardness yields to optical softness.



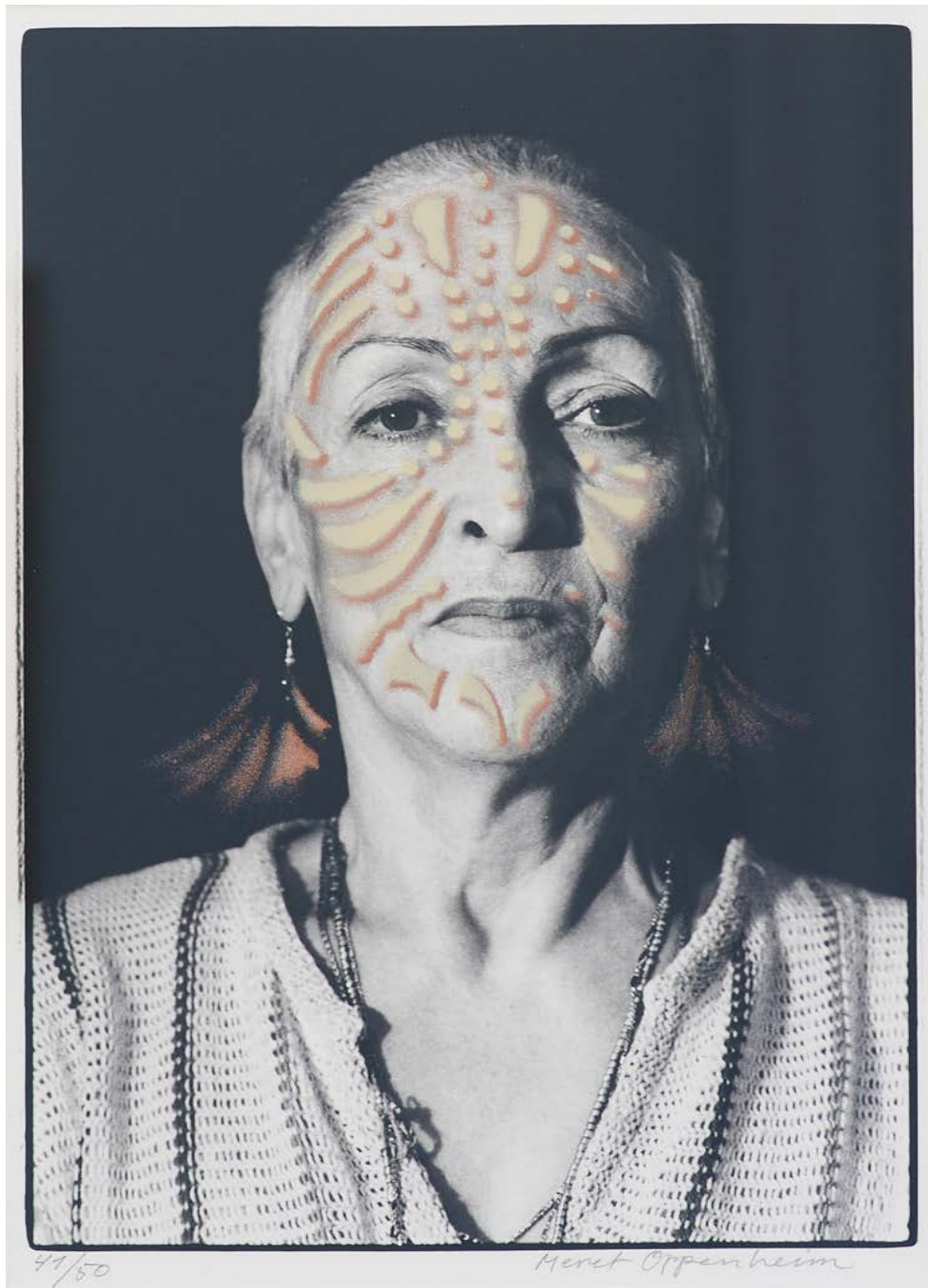
Art Basel 2026
Alma Feldhandler

Alma Feldhandler
*Vieux monsieur à la gare avec
du pain*, 2026
oil and pastels on linen
150 x 96 cm
feldh_26_02

In his text for *Who's the Captain of All These Boys of Death?*, Feldhandler's 2024 debut exhibition at Meyer Riegger, Romain Noël wrote of paintings "filled with wounded creatures, tattered existences and anxious forms." Her compositions are fed by century-old photographs and archives of the Jewish diaspora, Victorian London and fashion history. Applying bright pigments in very thin layers, her figures seem to materialise out of a mist of colour, like traces of shared experiences, close and yet distant. Clothing is central: a kind of protective armour, bearing witness to a time in a person's life. Here despite his seeming precariousness, clutching a loaf of bread wrapped in newspaper – we are presented with an older man for whom style is a matter of some dignity.

€ 15,000.00 excl. VAT

Art Basel 2026
Meret Oppenheim



Meret Oppenheim
Tätowiertes Portrait, 1980
stencil and spray on photograph
on light cardboard
29,5 x 21 cm
50 x 38 cm, framed
Ed. 41/50 + 3 AP
oppenheim_80_01

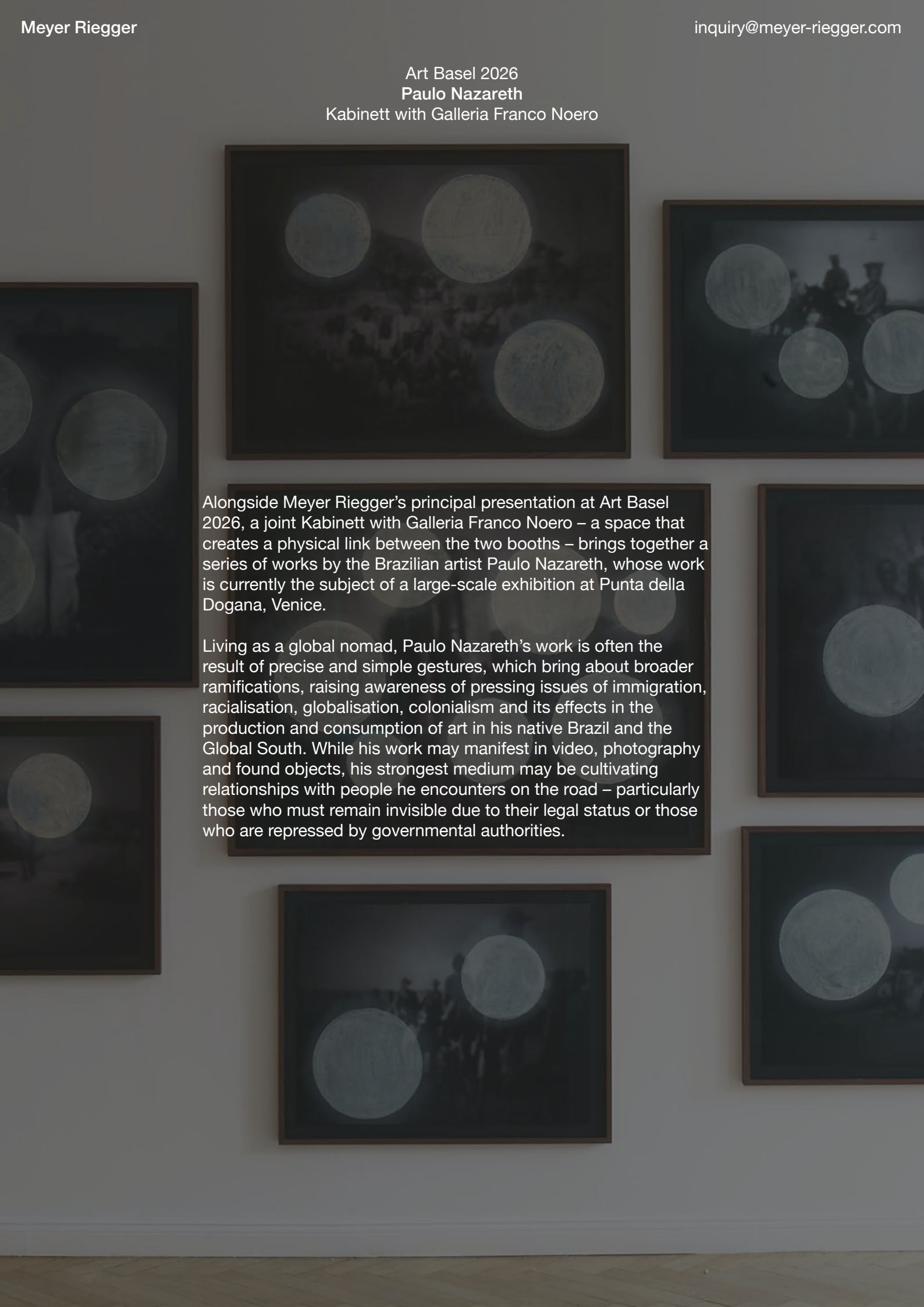
In 1978, the Düsseldorf photographer Heinz Günter Mebusch photographed Meret Oppenheim as part of his portrait project "Journey to Planet Ars". Two years later, she intervened directly on the print, applying tattoo motifs to her own face using stencil and spray. The act of marking the photographic surface with symbols of permanent bodily inscription reflects her longstanding preoccupation with identity and the body.

Literature

Curiger, Bice, *Meret Oppenheim*, ABC Verlag Zürich, 3rd ed. 1989, p. 241 (cat. no. AD 109)

price on request

Art Basel 2026
Paulo Nazareth
Kabinett with Galleria Franco Noero



Alongside Meyer Riegger's principal presentation at Art Basel 2026, a joint Kabinett with Galleria Franco Noero – a space that creates a physical link between the two booths – brings together a series of works by the Brazilian artist Paulo Nazareth, whose work is currently the subject of a large-scale exhibition at Punta della Dogana, Venice.

Living as a global nomad, Paulo Nazareth's work is often the result of precise and simple gestures, which bring about broader ramifications, raising awareness of pressing issues of immigration, racialisation, globalisation, colonialism and its effects in the production and consumption of art in his native Brazil and the Global South. While his work may manifest in video, photography and found objects, his strongest medium may be cultivating relationships with people he encounters on the road – particularly those who must remain invisible due to their legal status or those who are repressed by governmental authorities.

Art Basel 2026
Paulo Nazareth
Kabinett with Galleria Franco Noero



Paulo Nazareth
NA - FOR SALE, 2012–13
photo printing on cotton paper
each 24 x 18 cm
Ed. 5 + 2 AP
naza_13_05

In the photographs from his “Para Venda” series, Paulo Nazareth creates seemingly bizarre, provocative diptychs: his face obscured by a severed animal’s head or a small animal’s lower jaw attached to his mouth. With the inclusion of a piece of cardboard inscribed with the words “For Sale”, these self-portraits are at once humorous, political declarations and questionings about identity.

FOR SALE



Art Basel 2026
Paulo Nazareth
Kabinett with Galleria Franco Noero



Paulo Nazareth

Whiteness ethnography, 2021

efun on photo printing on
cotton paper

75 x 100 cm

85,5 x 110 x 4 cm, framed

naza_21_43

Works from the series “Whiteness Ethnography” present historical archive images of the German invasion of Namibia and the genocide of the Herero people, carried out under General Lothar von Trotha, alongside a photograph of the monument to colonial official Hermann von Wissmann. White circles painted over the images are made of Efun – a chalk of ground snail shells and white clay used widely in African tradition – referencing both the Neo-Concrete school of art and, drawn from Nigerian culture, a ritual act of purification and protection.

\$ 22,000.00 excl. VAT



Installation view
Paulo Nazareth, *ALLEMANN*, Meyer Riegger, Berlin, DE, 2026

Art Basel 2026
Paulo Nazareth
Kabinett with Galleria Franco Noero



Paulo Nazareth
Sem título [Homem sobre cavalo], AlemaN'o / série Verde, 2025
acrylic on canvas
40 x 30 cm
naza_25_11

Sem título [Homem sobre cavalo] (2025) forms part of Nazareth's "Verde" series, in which historical figures tied to the colonial past are depicted against flat green backgrounds. Carrying weapons, crosses and other symbols of colonisation, these subjects recall those who established authority through violence, such as the "bandeirantes" who shaped Brazil's colonial expansion.

\$ 16,000.00 excl. VAT

Art Basel 2026
Katinka Bock, Lin Olschowka
Basel Social Club

Basel Social Club 2026 transforms a vacant Diener & Diener office building into a temporary social stage for art, reconsidering the workplace as a site of critical reflection on labour, time, productivity and rest. Within this context, paintings by Lin Olschowka, and sculptural and photographic works by Katinka Bock are presented – two artists whose contrasting practices can be viewed as offering distinct perspectives on the central themes of the presentation.

Art Basel 2026
Lin Olschowka
Basel Social Club



Lin Olschowka
Griffling, 2022–26
acrylic on canvas
150 x 200 cm
olsch_22_21

Lin Olschowka's painting practice engages with the fragmented visual logic of contemporary life. Drawing from an archive of found images, screenshots and digitally circulated motifs, she translates these fragments into paint. *Griffling* (2022–26) depicts two hands reaching out towards each other. What at first resembles a conventional handshake gives way, on closer inspection, to a more ambiguous reading – the fingers curl inwards in a kind of internal embrace, devoid of context, leaving open whether this is a gesture of intimacy or something closer to the coded rituals of a secret society.

Art Basel 2026
Katinka Bock
Basel Social Club



Katinka Bock
Wesen, 2024
glazed ceramic, glass,
cast iron radiator, steel
43 x 63 x 87 cm
kbock_24_04

Katinka Bock's *Wesen* (2024) consists of a horizontal radiator mounted on fine steel supports, on which a folded green ceramic rests – “exhausted”, as the artist puts it, laying on a glass plate. It is an example of Bock's sculptural vocabulary, characterised by a minimalist aesthetic and a tendency toward abstraction. Emerging through a process of intuitive manipulation, guided by the serendipitous gestures of folding, rolling and positioning, the work invites contemplation of form and the transience of existence.

€ 28,000.00 excl. VAT